EXHIBITING CHILDREN'S ART

AN ACCOUNT OF AN EXHIBITION OF CHILDREN'S WORK IN THE ART EDUCATION PROGRAMME AT CONCORDIA UNIVERSITY 1985.

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TABLE OF CONTENTS

PAGE

PREFACE..... 1

INTRODUCTION..... 2

WHY HAVE AN EXHIBITION?..... 3

THE SATURDAY MORNING ART CLASS EXHIBITION
A PRELIMINARY PERSPECTIVE 4

THE CONTENT OF THE CLASSES..... 9

CO-ORDINATING THE EXHIBITION..... 10

SELECTION OF WORK..... 12

DESCRIPTION OF THE EXHIBITION..... 14

IN RETROSPECT..... 34

PREFACE

The exhibition of children's art is a common practice in art education. Over the years art educators have raised questions concerning the wisdom and value of public displays of the products resulting from art activities.

In 1985, the faculty responsible for the art education practicum associated with our undergraduate art education programme decided to document the process involved in mounting their annual exhibition.

This publication is a result of a careful documentation and analysis of that process.

The Department of Art Education and Art Therapy is pleased to share this experience with students and colleagues. We gratefully acknowledge the assistance of a grant from the Quebec Department of Education research agency "Fonds Pour la Formation de Chercheurs et L'Aide à la Recherche", grants in aid of publications and reports.

Leah Sherman

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INTRODUCTION

This is a chronical of an exhibition held at the Visual Arts Gallery of Concordia University. It presented the works of some eighty-five children, aged four to eighteen, enrolled in an art education laboratory course.

The exhibition is the culmination of a sixteen week programme of art classes given by students in the third year of the B.F.A. programme at the university. Since 1965, the Art Education programme at Sir George Williams University and then Concordia, has offered classes for children in the Montreal Community. Saturday morning art classes are designed to give students in art education the opportunity to teach art, usually for the first time. As well it offers an exciting art class in a studio situation to the participating children and young adolescents.

In the course student teachers are teamed together in pairs to share the teaching, assistance and observation roles for a group of children over an eight week period. After the Christmas holiday break the teams are re-structured and given a different age group to vary their teaching experience. Student teachers design the curriculum for each age group under the guidance of the university instructor responsible for the practicum. They teach the children for two hours each Saturday and then meet for a seminar of theoretical discussion and evaluation of the morning's class.

The programme's value is acknowledged by student teachers, children and parents. There is always a high level of energy and enthusiasm.

It gives the student teachers a taste of what teaching art is about and the children a studio experience not limited to typical school restraints of time and large classes.

The idea for the exhibition grew out of a desire to show the work produced by the children. In some ways it also served as a goal to work towards during the year. This exhibition is on view for a week in the university gallery at the end of March when classes have finished. There is a "grand" opening on the following Saturday for the children, their parents and the public. It has become an annual event, looked forward to by the rest of the Visual Arts Community who find in the freshness and spontaneity of the children's work, reminders of the role that art can play in translating of visual experience into personal imagery.

WHY HAVE AN EXHIBITION?

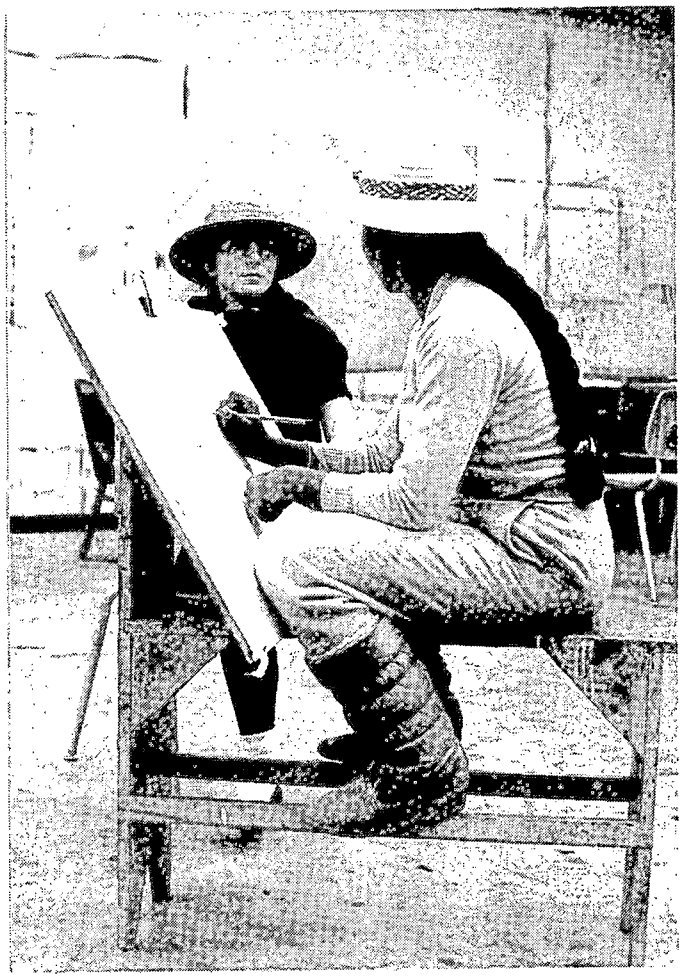
Anyone who has visited a school in which an art programme exists will probably be made aware of that fact by seeing the works of the students displayed along the corridors. Although the displays are not exhibitions in the strict sense, they do fulfill the need for the work to be seen.

Edward Waterman (Evaluating the Art Product, 1969) states that any given art work has both intrinsic and extrinsic value. It is the extrinsic nature of the work which necessitates the viewing of it in a public setting.

As the Saturday Morning programme takes place in a Visual Arts school, the tradition of exhibition is strong. Joseph Grannis (The School as a Model of Society, 1972) stated that any school represents to the student a model of society. The Visual Arts Faculty is the setting of the art school and it seems logical to use the Faculty's gallery to exhibit the children's works.

An exhibition is usually evaluated in the context of selected criteria. In a school setting the expectations of the public, parents, students and faculty must be considered. The exhibition may show the work in the context of background information. In the specific case of the Saturday Morning programme there are the added expectations and needs of the student teachers. The exhibition at the end of the year represents one possible goal to work towards. It can also serve as an opportunity for an intensive review and evaluation of the year's work.

MECHAN



THE SATURDAY MORNING ART CLASS EXHIBITION
A PRELIMINARY PERSPECTIVE

After a discussion of exhibiting children's work in general the student teachers were asked to focus on their own objectives in presenting what had been taught in class.

Questions were asked about the choice of work to be displayed. Should one lesson be demonstrated and the work of every child included in its description? Should a sequence of lessons be shown and the best examples of children's work be chosen to illustrate them? Should the best work of each child be selected? If so, selected by whom, the teacher, the child, the advisor?

The seven objectives for evaluation given by John Michael (Art Education, February 1980) were examined and discussed as an indicator for selection criteria.

"a) Does the work indicate what the student was trying to say, to communicate?
b) Does the work indicate that the student was confident and unrestrained in approaching his art?
c) Does the work indicate perceptual awareness and sensitivity?
d) Does the work indicate aesthetic sensitivity, harmonious organization, and knowledge of art?
e) Does the art work indicate creativity, uniqueness, and originality?
f) Does the art work indicate skill in handling media and processes that are appropriate for the expression?
g) Does the art work indicate that the artist was involved, enjoyed the experience, and probably has a good attitude toward art?"

The problem of displaying children's work in the formal space of an art gallery was discussed at length. How could the excitement and momentum of the process of making art be best shown in a static environment? How could that space be made more informal, divided to show the intimacy and active participation of each class and still remain a coherent exhibition of the whole school? That link would provide the distinction of an exhibition from a series of displays, and the students discussed the aspects and differences of each. How should the movement from one age group to another be shown? Chronologically or by an association of media? Certain media demanded a specific space. Could the gallery accommodate those demands and still allow for age groupings?

The importance of presentation was discussed. Uniform labelling, matting of work, arrangement of three-dimensional work and audio-visual material.

The student teachers were then asked to write an exhibition proposal that would include personal goals in exhibiting children's work. In order to assist a focus on the aspects of exhibiting discussed in class, specific questions were asked.

1. What form should the exhibition take?
2. What should the exhibition communicate?
3. How can it best illustrate what you have taught?
4. What do you think the children will want to see?
   What do you think the parents will want to see?
   What do you think the general public will want to see?
   What do you think the art education faculty will want to see?
5. What will be your selection criteria?
6. Do you have any ideas for your own display area?
7. Will your opening display affect the quality of the exhibition as it stands for the rest of the week?

ie. demonstrations of process, use of audio-visual equipment which may not be available for the whole week.

Responses were given with detailed diagrams of the display area. They included:

1. WHAT FORM SHOULD THE EXHIBITION TAKE?

"The exhibition should take the form of an evaluation to show whether the objectives were met and to what degree. It should be a vehicle through which the parents not only see and hear about the values of the art program but participate in and contribute to its vitality" - Beverley

"This exhibition should be a vehicle for demonstrating the importance of art education above and beyond the product, the finished object. It should include photographs, written information, work-in progress, and finished products of course." - Kathleen

"It should have a process look. It should be gaie, well set up, well framed; well thought out and worked at with care, consideration and patience". - Lorraine

"There should be some standards like size, lettering, or framing in order to create a visual link from one age group to the other. Both age groups should be together and the show would flow best if co-ordinated chronologically." - Christine

2. WHAT SHOULD THE EXHIBITION COMMUNICATE?

"I would like the exhibition to communicate the idea of process in art making. It is my belief that the experiences leading up to the finished product and the things learned from the experiences are far more important than the resulting object, although if the process was a sound one the results will be reflective of the process.

The processes, from communication of the teachers objectives to students, through to the influence of pertinent examples from society and manipulation of materials; to the finished product and, throughout, the suggestions, questions and answers, should all be a part of the exhibition."

- Kathleen

"To me the exhibition should show how exciting children's art is. These kids are participating in classes that they really enjoy, so why not show that...think of all the different things each child had to go through to get to that final product. The exhibition has got to show both process and product."

- Pam

3. HOW CAN IT BEST ILLUSTRATE WHAT YOU HAVE TAUGHT?

"It can best illustrate what has been taught by showing the process as well as the product. The process can be shown through photographs and any dialogue which might have occurred to show some insight which the children have displayed."

- Beverley

"Process is best shown through work which has built upon the previous lesson or when steps to the product remain clear. I don't feel that an over abundance of shapshots or written explanation helps. Perhaps for the entrance two photos enlarged of each age group with four lines of written text (theme) would give a nice overall view instead of a fragmented one. Photos of children doing the work not the products.

- Christine

4. WHAT DO YOU THINK THE CHILDREN (PARENTS, PUBLIC, ETC.) WILL WANT TO SEE?

"The children will want to see some of their work, probably the thing that they worked hardest on or what they felt was most successful.

The parents will probably want to see what the kids enjoyed doing the most. They might also like to see how the child has developed artisically.

The general public would likely be most interested in what sort of concepts are being presented at this university."

- Dale

"The public will expect a coherent, exciting, energetic exhibition where the ambiance somehow brings us back to our childhood.

The faculty will be the most critical, looking for a well presented exhibition, intelligently put up, an exhibition which reflects what the student teacher has learned during the three year B.F.A. Spreading a philosophy, showing a broad view of ideals of what art teaching should be; not only the making of a "pretty object", 'nice to see', but the idea that art making is a long apprenticeship which starts from early childhood and can develop analytical, critical thinking and perception."

- Johanne

"The public will review and criticize our children's art exhibition in terms of what educational values does art offer a child? In order to answer such a question we must use documentation which shows procedure and the physical and cognitive hard work which went into the making of the finished product."

- Jackie

5. WHAT WILL BE YOUR SELECTION CRITERIA?

"The marked evolution of one child or the esthetic of one piece."

- Sigrid

"My selection criteria will be to include at least one item from every person. But beyond that, the children who put the greatest effort or made good progress will be important, or the piece that best illustrates the concept will be included."

- Dale

"Those which seem the most successful in portraying what was taught in terms of media and art objective."

- Claudia

6. DO YOU HAVE ANY IDEAS FOR YOUR OWN DISPLAY AREA?

Preliminary ideas for their own display area included diagrams of space required, descriptions of work and format, and proposed use of display tables and A.V. equipment.

"After looking at many paintings and prints which are mounted on the wall it is essential to peak the visitors interest in the exhibition. For this purpose the narrative using photographs and hand puppets will be presented in a three-dimensional format. (Suspended from the ceiling in a circular arrangement)."

- Jackie

"We need windows - a lot of our work is with celophane and colored acetate. We need floor space and tables for our aquarium and our city. One wall for our neighbourhood mural and a few drawings."

- Lorraine

"Sigrid and I had something in mind which had to do with making a sort of installation."

- Johanne

"Pour le deuxieme groupe, les travaux sont petits, mais il y aura surement une façur interessante de les montier. Rèpetition de l'image; comparaison du même projet avec des aspects différents, projets inachevés."

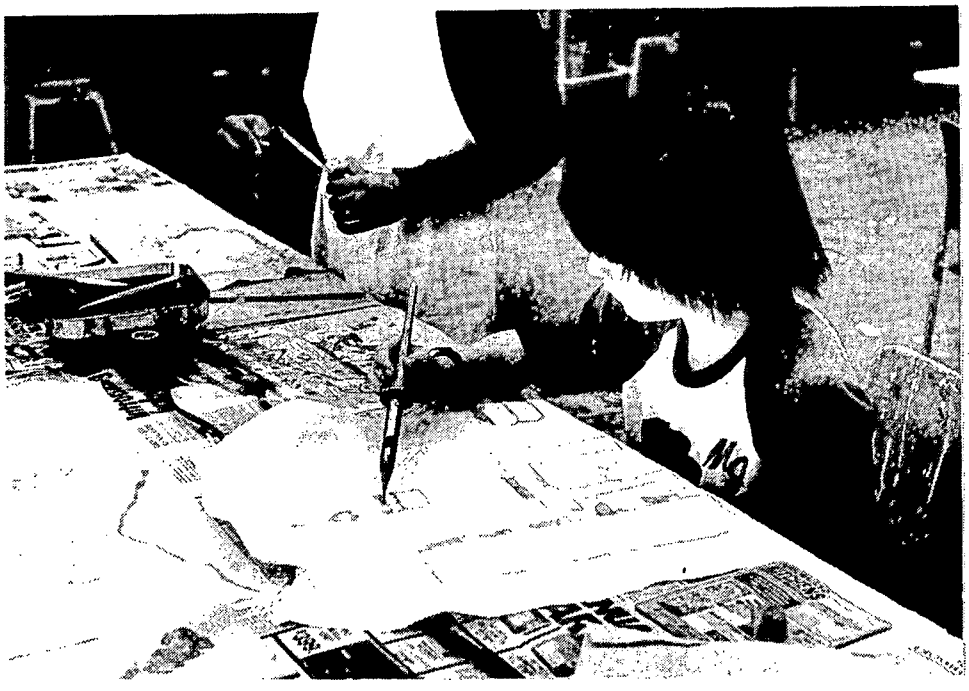
- Marie Claude

"Photographs of the children at work, as well as of the children's expressions should be enlarged and placed near the real works."

- Claudia

7. "Will your opening display stand out as an exhibition all week? It should, this is why we shouldn't overload the opening with 'candies'. We should show one or two videos if there are any (or slides). But the explanations of the processes with reference to a few photographs (not too many) should be enough to bring the exhibition into a whole."

- Johanne



THE CONTENT OF THE CLASSES

The logistics of mounting any exhibition are complex. In the case of the SMAC exhibition these logistics were further complicated by the needs and wants of fourteen student teachers. In an effort to coordinate the age groups, work and space, student teachers were asked to chart the terms work. The following areas were covered in each chart:

Concept of the class
Objectives of the class
Description of the product (media, etc.)
Amount and size of the product
Ideas for display (mounting, grouping, etc.)

This is a sample of one of the completed charts; Pam and Claudia's class of ten and eleven year olds.

SMAC. AGE GROUP: 10-11 TEACHERS: Claudia and Pam.

CONCEPT OF CLASS	OBJECTIVE(S) OF CLASS	DESCRIPTION OF PRODUCT (MEDIA, ETC)	AMOUNT AND SIZE OF PRODUCT	IDEAS FOR DISPLAY. (MOUNTING, GROUPS)
1. 'All about me' - themselves	-intro to a theme -collage in a different way; mosaics -tones and shades how to do it	-mosaics -magazine and glossy pages -glue -pencil drawing -instant photos + ongoing bio.	manilla paper 18X24" 1X10	-not really finished -some good examples of process.
2. "All about Me" - themselves	-lino printing -tones and shades into lines -colours and moods go together	-prints on newsprint 8X10 -all colours -lino blocks 8X10 -on going bio.	several from each child. lots of photos	-display lino block with print.
3. "ALL ABOUT MYSELF" - themselves	-learn the technique of building a mask (each other) -use colour, line and pattern to express a mood	-plaster cast masks of face.	10 masks	-they might be displayed with dramatic lighting.
4. "ALL ABOUT MYSELF" - themselves	-technique of building a clay mask. -use texture, lines to put emotion on mask.	-hand built clay masks.	10 masks	-they should be displayed against a uniform background.
5. "ALL ABOUT ME" -environment	-2 colour prints (further into lino printing) -use of registration.	-2 colour prints -lots of photos -on going bio.	at least 1 2 colour print per child.	-mounted prints + blocks. -photos of process.
6. "ALL ABOUT ME" -environment	Batik -environment -real is abstract -building up process -colour over colour	Batik -fabric squares -2 colours. on going bio.	1 per child approx. 13X15" or bigger.	hemmed and hung by rod and string or cord. should have light going through them.
7. "ALL ABOUT MYSELF" -environment	↓ continuation	↓ continuation	10	
8. "ALL ABOUT MYSELF" -environment	-explore shadows, transparency, light -translate into shadow puppets.	shadow puppets	10	Should be shown in use as shadow puppets. (Light from behind).

The charts were extremely useful in sorting out work for the exhibition. It made the process of selection easier and helped to put things in order in the minds of the student teachers.

CO-ORDINATING THE EXHIBITION

Six weeks before the exhibition printing was arranged for posters and personal invitations. The posters were to be plain black type on white with the idea that both children and student teachers could paint quick colourful designs on them in ink so that each poster would be an original invitation to the exhibition. As it turned out, they were also included as part of a lesson on poster making and printing which had been planned for the teenage group.

The invitations were reproductions of a styrofoam print by Natasha Hashim aged six (cover).

After assembling a condensed chart of the lesson plans and products to be exhibited at each age level, the co-ordinators - Chris, Yvette, Karen and Judy - met to discuss an overall plan for the exhibition.

The gallery was divided according to the space requested by student teachers for projected ideas of display. Though it became apparent that the exhibition could not be organized chronologically, the two semesters for each age group were arranged side by side. Chris then drew up a detailed plan of the gallery space so that the teachers could begin planning a certain space. The whole gallery was conceived as an open area with just the first partition opened across the entrance so that movement from one age group to the next was a continuous one. It also left a large area in the centre for large constructions such as the 'aquarium' and 'city' showing work of the four and five year olds.

The advisors decided that the whole exhibition could best be linked by banners giving age information in a uniform script that could be hung vertically next to each class. Karen and Judy took on the task of designing and painting the long scrolls in colourful lettering on white that would visually link the large space of the gallery.

It was also decided to include a photographic and written description of the Saturday programme at the entrance to the gallery with an example of a lesson plan. Labelling of each exhibit would be of a uniform type that could be enlarged by photocopying. At the following seminar Pam offered to do the typing for the entire group and teachers selected two photographs of the class at work for enlargement.

It was well recognized by the students and advisors that the success of the exhibition lay in presenting a cohesive and well mounted exhibition. The challenge lay in accomplishing this and keeping the ambiance of the children in their classes.

Jackie

Johanne and Siegrid

Beverley

SELECTION OF WORK

In discussion during seminar periods the student teachers set their priorities. In response to the question of format for the exhibition Jackie said, "The focus of the exhibition should be on the artistic and cognitive development which the students have experienced during the past two terms. By creating such an exhibition it would serve as a means of educating the public about the objectives of art educators."

All of the student teachers agreed that the presentation of process took precedence over finished art work. They also agreed, for the most part, to base their selection criteria on showing the process and the evolution of work in a single child.

Once the criteria of selection had been set, the selection process could begin. Student teachers got together with their advisors and spread out all of the work done during the term. Physical space had been allotted and ideas for display were forming. In some case method of display was inherent in the work, while in others possibilities had to be discussed.

Claudia and Dale

One of the problems which arose was fulfilling the criteria of showing process and representing all of the students. Work was spread out in a chronological order with supportive documentation by way of photographs and/or video tapes. Then the objectives of each particular class were analyzed and the work chosen which best illustrated that objective. Sometimes work which was not complete was kept if part of a sequence was to be shown, but more often than not it was rejected.

Once work had been selected by class, it was looked at as a whole to establish the continuity of process, the volume of work and proper representation of all children. A further selection was now made to achieve balance to the presentation.

Work which was non-traditional in form, damaged and uncompleted work or perhaps a large volume of work, presented the student teachers with a challenge. It had to be evaluated both on its own and in the context of the group. In each case a balance was struck in order to present a worthwhile and enjoyable exhibition.

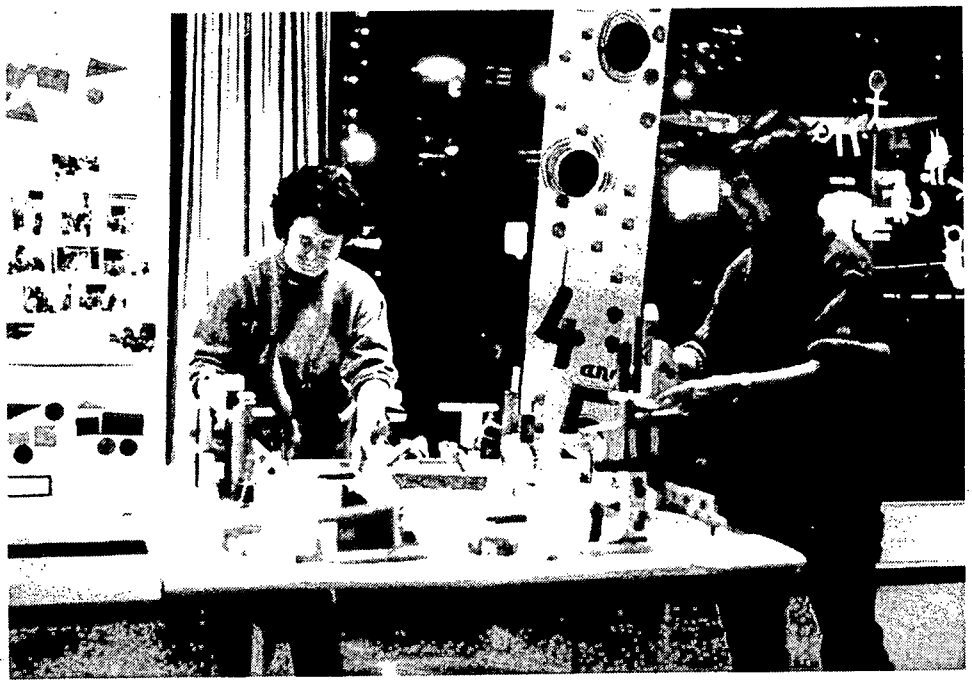
THE EXHIBITION

Friday the 22nd March saw feverish activity from dawn to dusk. Decisions had been made about how each space was to be organized, but now the work had to be matted or mounted, typed information added and arranged, batiks stapled to dowels, display boxes painted, slides organized in carrousels.

There were minor disasters; the mural was hung too low, the photographs too high, the plaster reliefs would get trampled on the floor, the batiks should be further back. "Oh no, I just spent an hour on that!" (groan) A debate started as to whose eye level we were presenting to, the childrens or adults. It was decided that photographs should be somewhere between the two but that information should be at adult height. Jackie struggled to make her photographs hang in a circle and had to be content with an oval, Karen discovered that the glue had seeped through her enlargements and had to rush off to the dark room to redevelop them. But everyone remained cheerful and there was a good spirit of cooperation. Excitement mounted as passers by showed interest in the growing exhibition.

Finally, just before nine p.m. Dale and Lorraine swept the floor and still had enough energy to pose in front of their model city. We tested the carrousels and video, put the step ladder away and surveyed everything with satisfaction.

We were ready!



Jackie

Luce and Anne Marie

Saturday 23rd March, 8:30 a.m. The tables for coffee and refreshments were set up and everyone arrived laden with doughnuts, cookies, cakes, milk, coffee and soft drinks for the children and their parents.

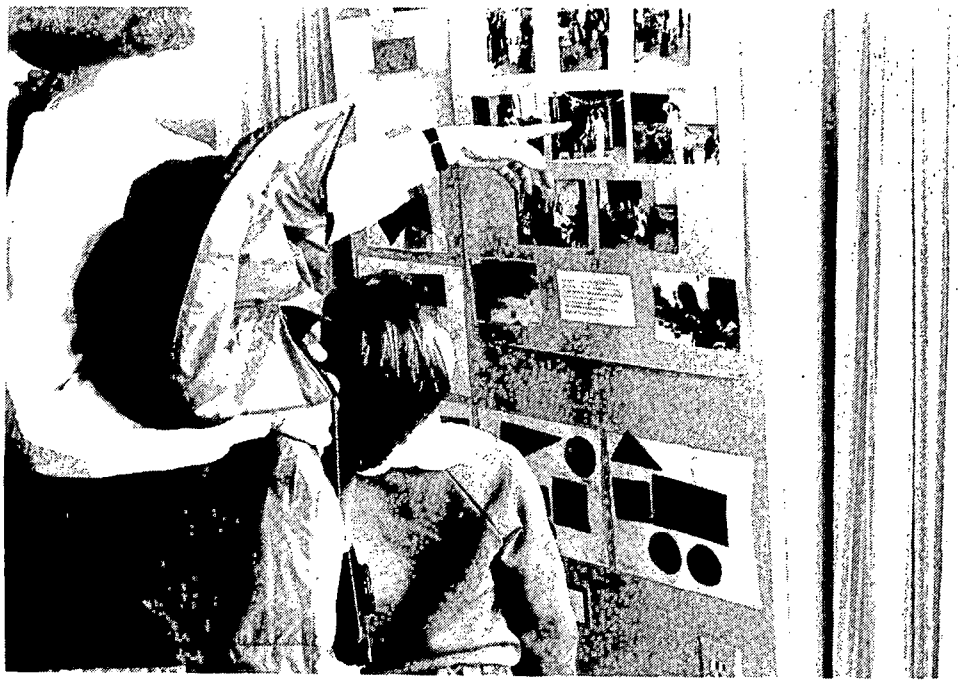
'Honour Student' badges - hand painted plastic pins made by the student teachers - were distributed for the short ceremony that would recognize those children who had been coming to the Saturday Morning Programme for three years or more. As there are several young children in this group there is a good age range represented and the children look forward to this yearly recognition of their participation in the programme.

Notices about collection of work the following Saturday were distributed.

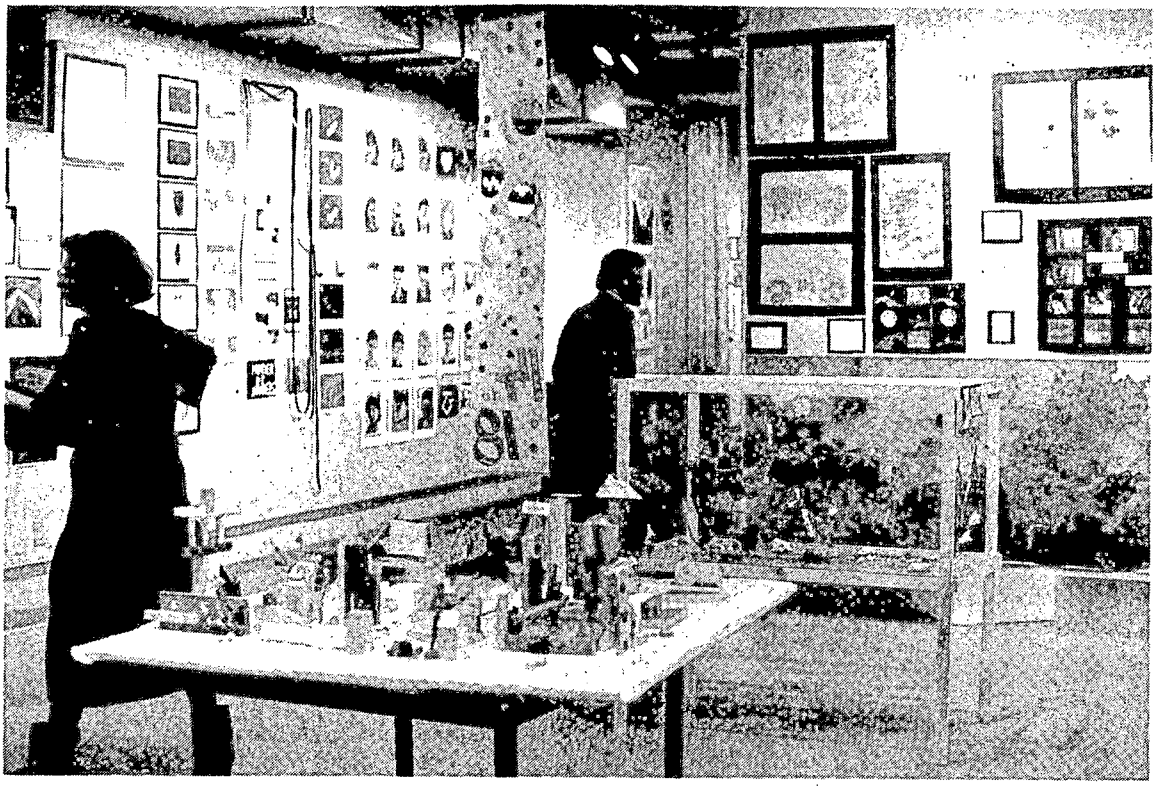
9:00 a.m. the early arrivals gleefully took their parents over to their class display and pointed to their own work.

'This is my house'

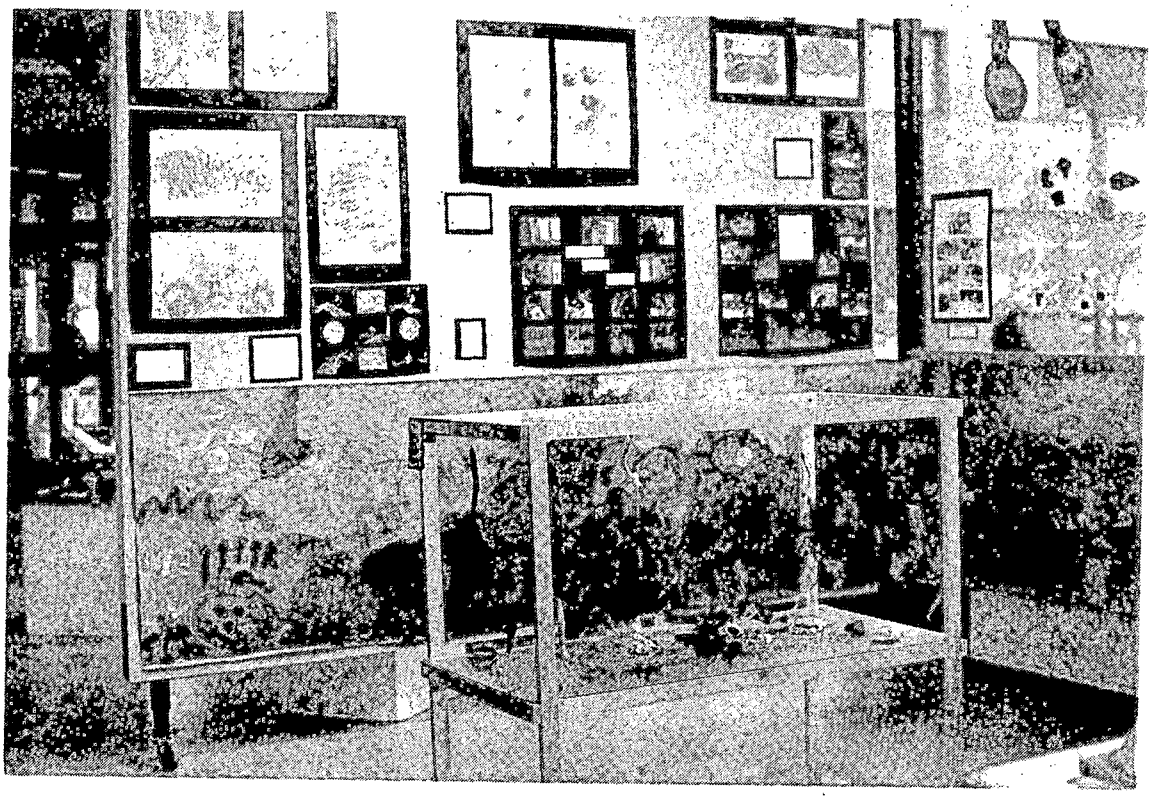
'I like this red material, that's my part of the weaving'



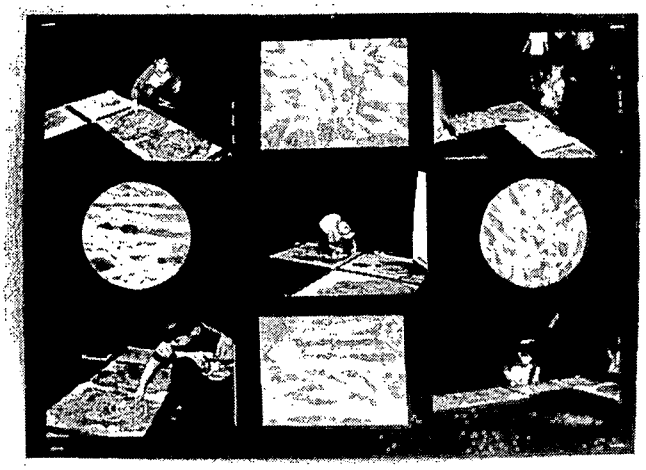
'Oh look, a clown came to your class'



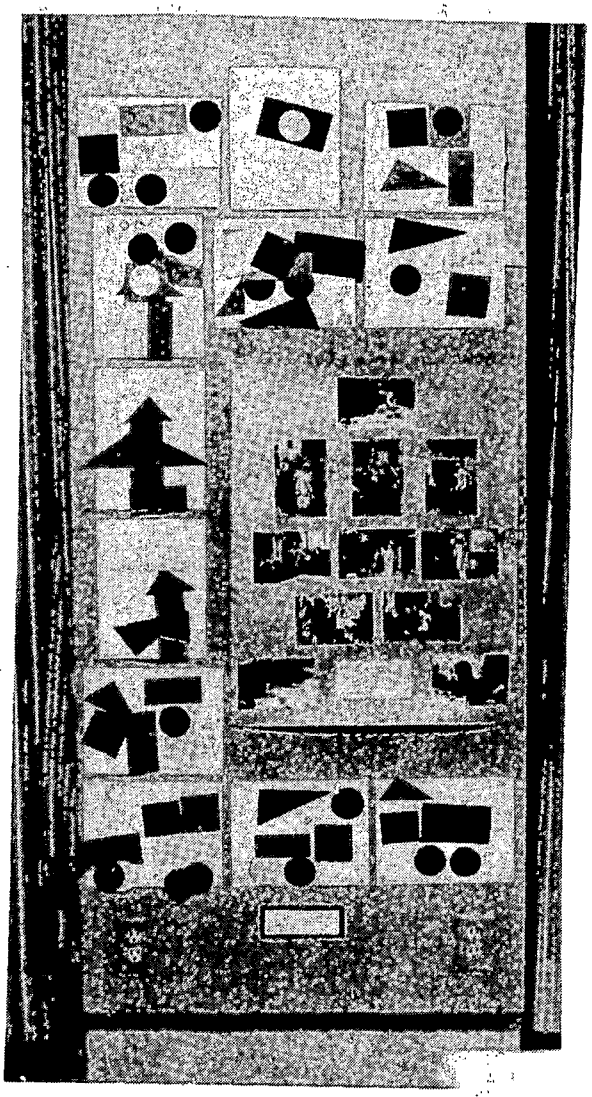
General view of the 4-5 class with their 'city'



and 'aquarium'

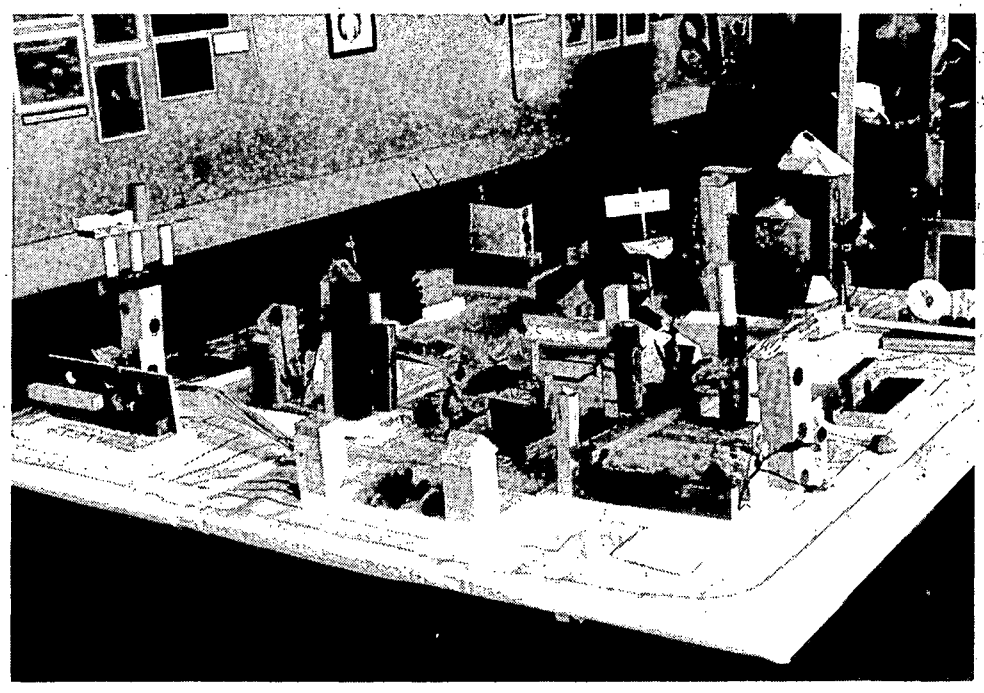


Textures

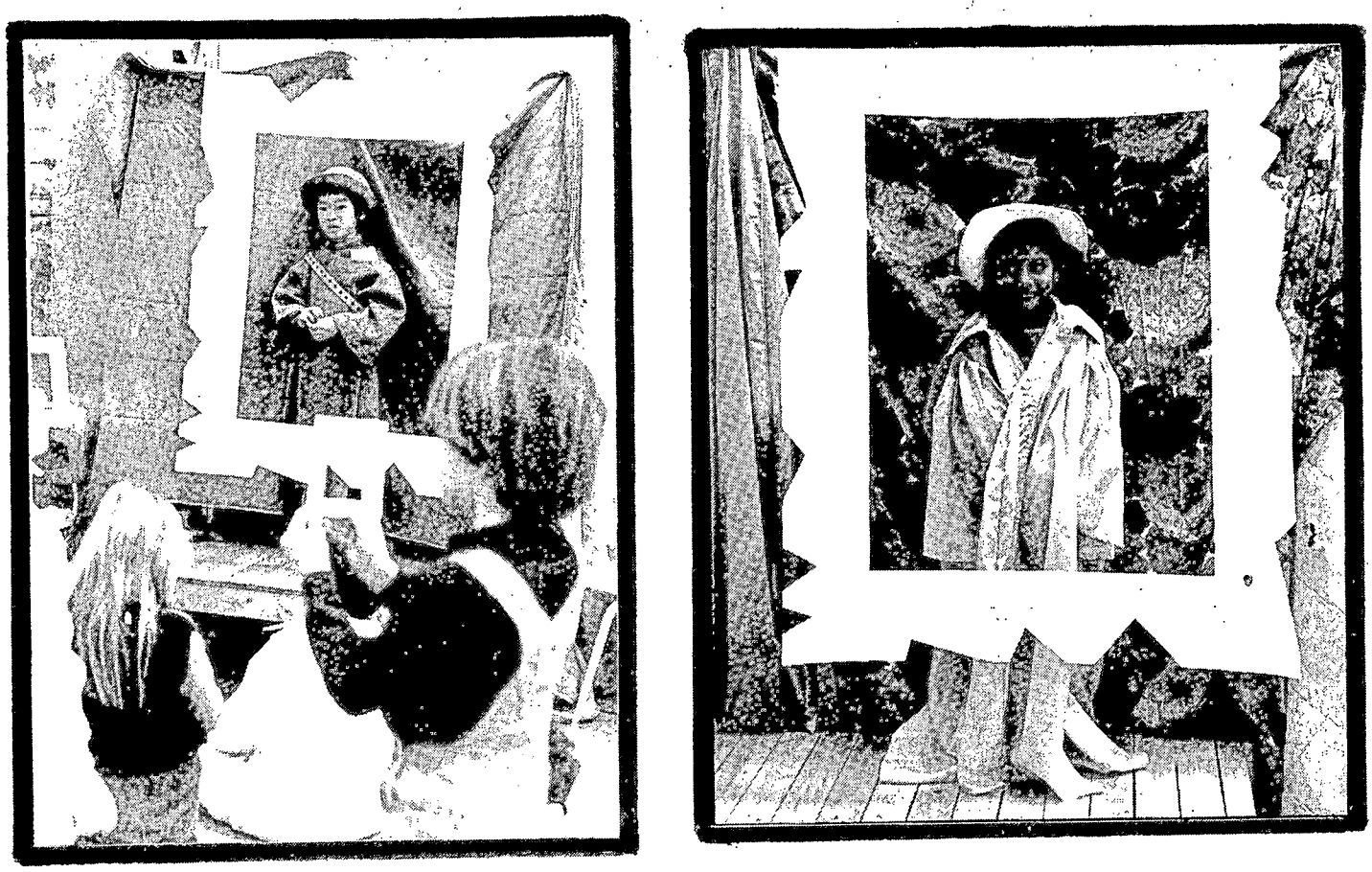


Shapes

The shapes of buildings

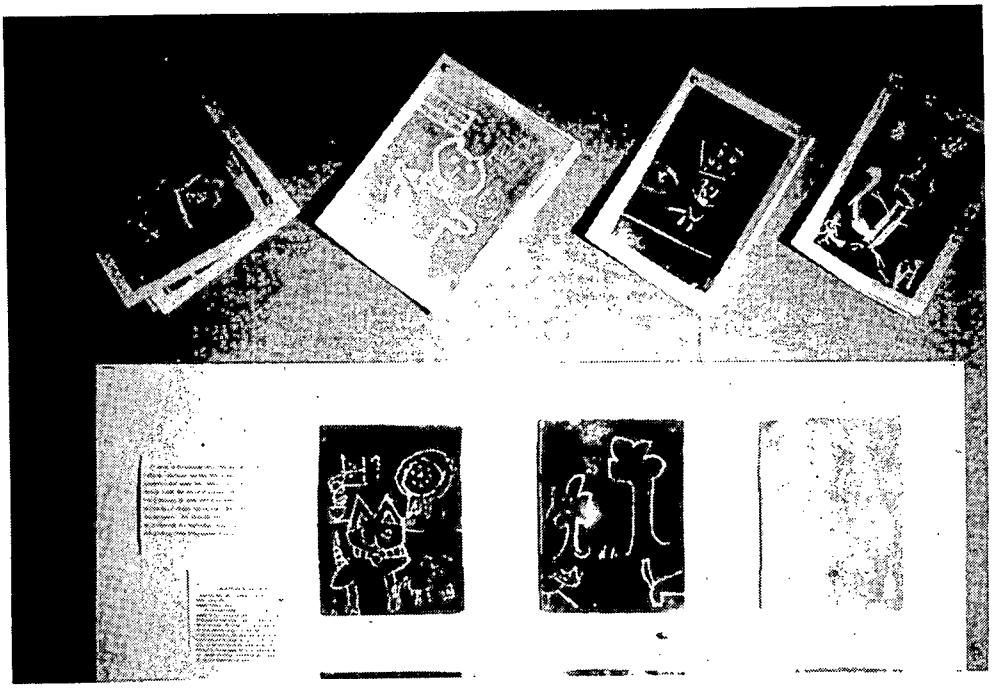


'GOLDEN PORTRAITS'

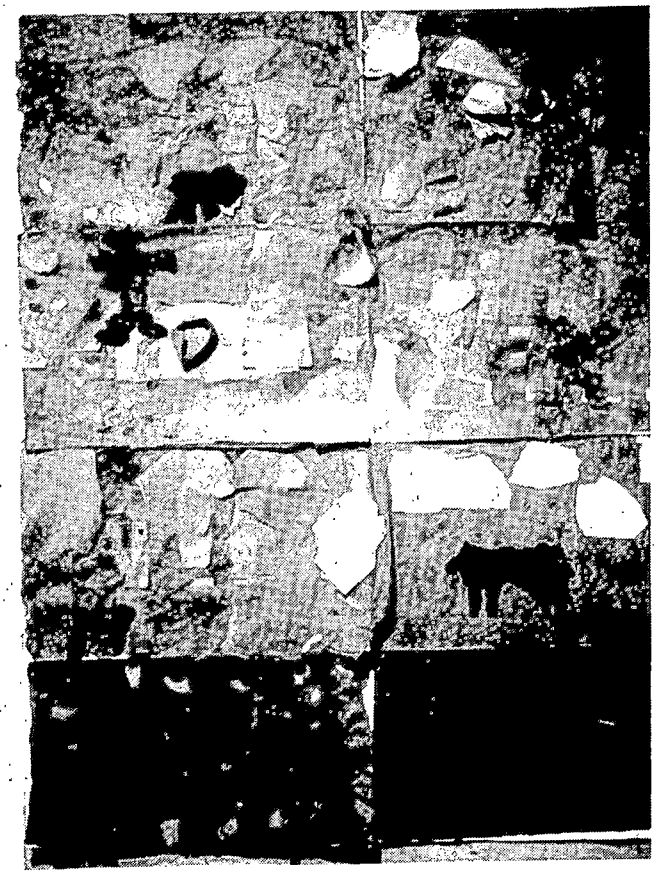


The 6-7 class dressed up and told the story of their character behind a golden frame.

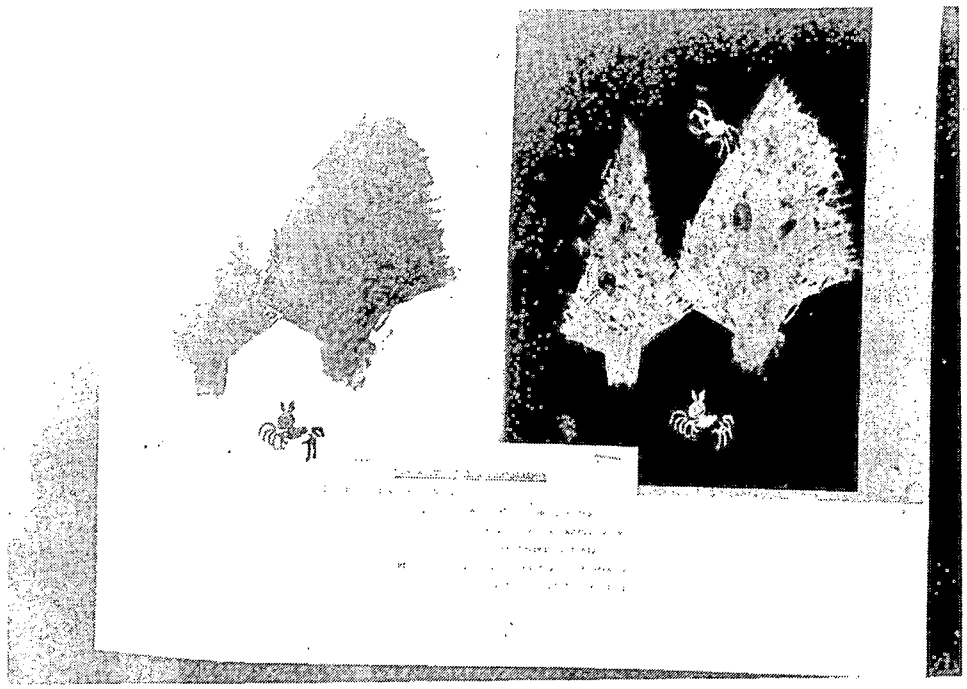
Then drew their picture in wax engravings.

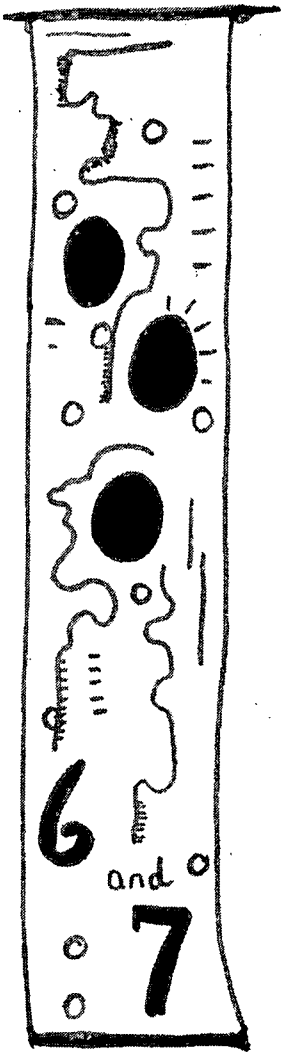


They used drama and then printing to show the beginning, middle and end of a story.....



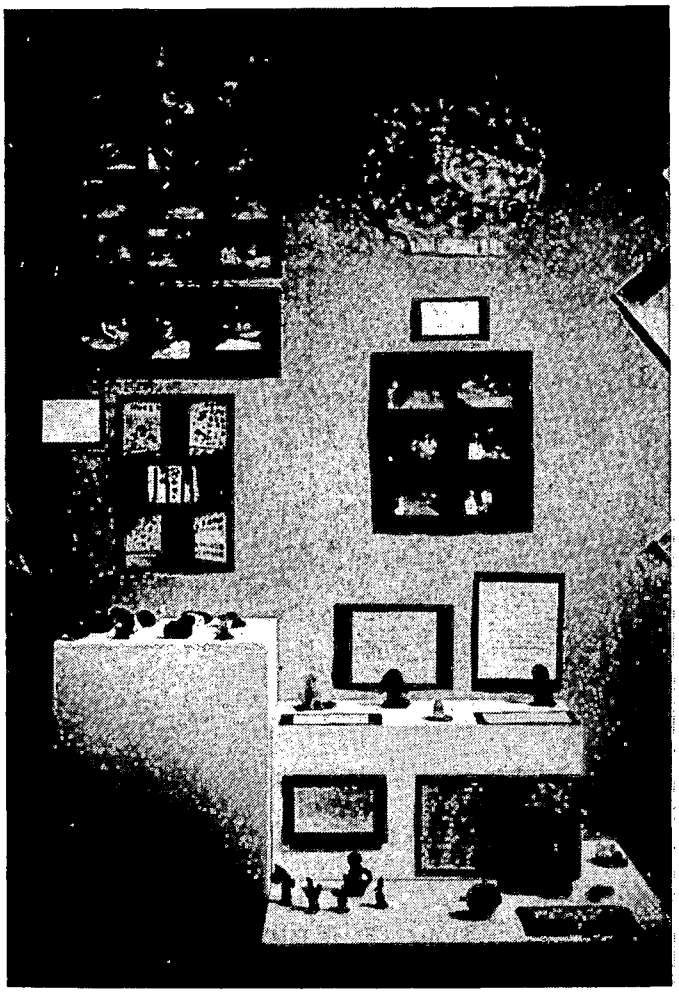
and then acted out a bear hunt and told the whole story in collage.



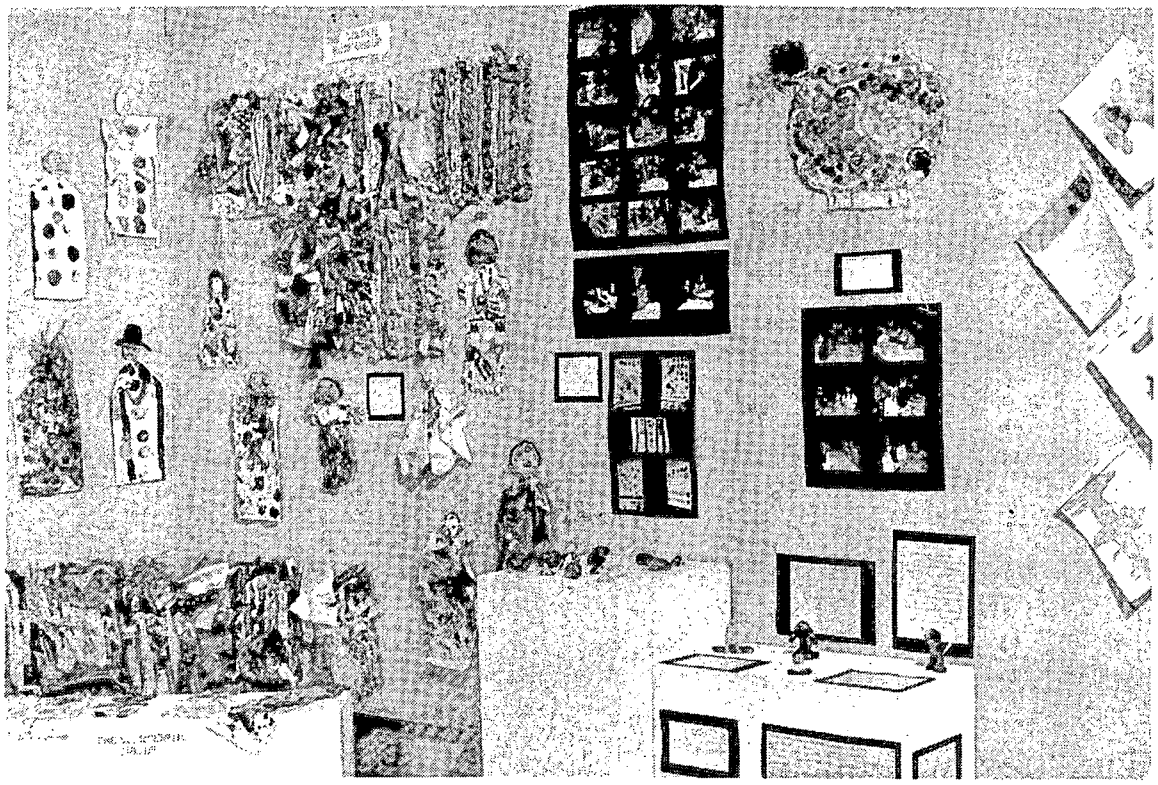


And puppets were made of the characters

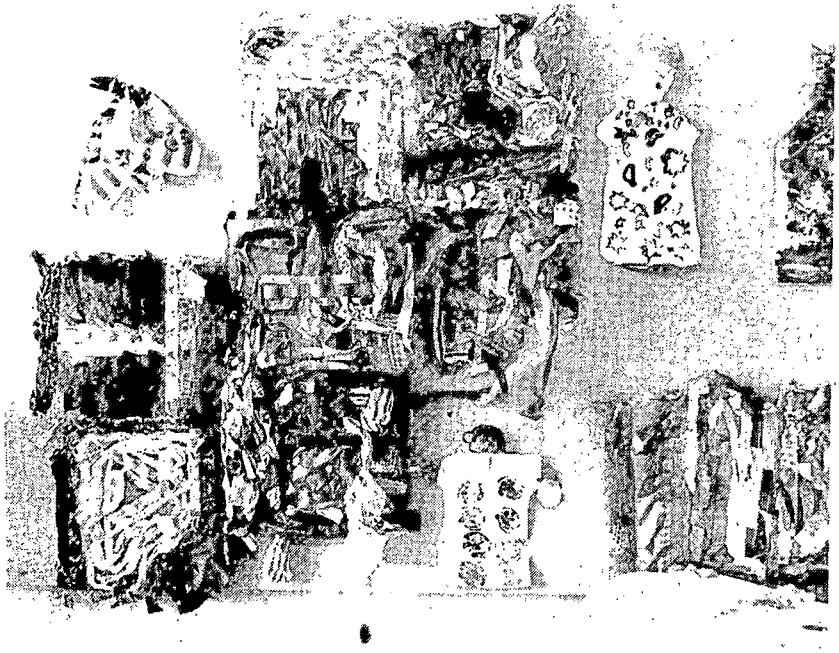
The 8-9 class began by exploring space



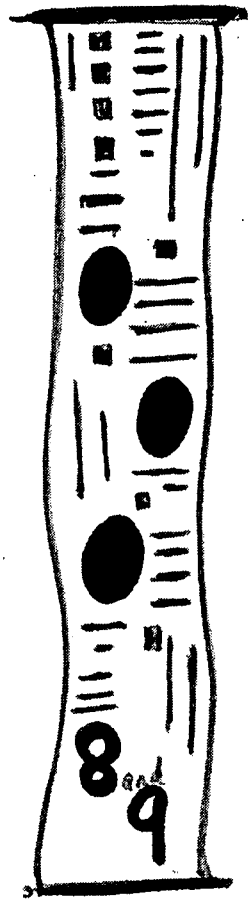
and the world of the miniature.



Then explored their own imaginations in writing stories, creating characters and costuming them

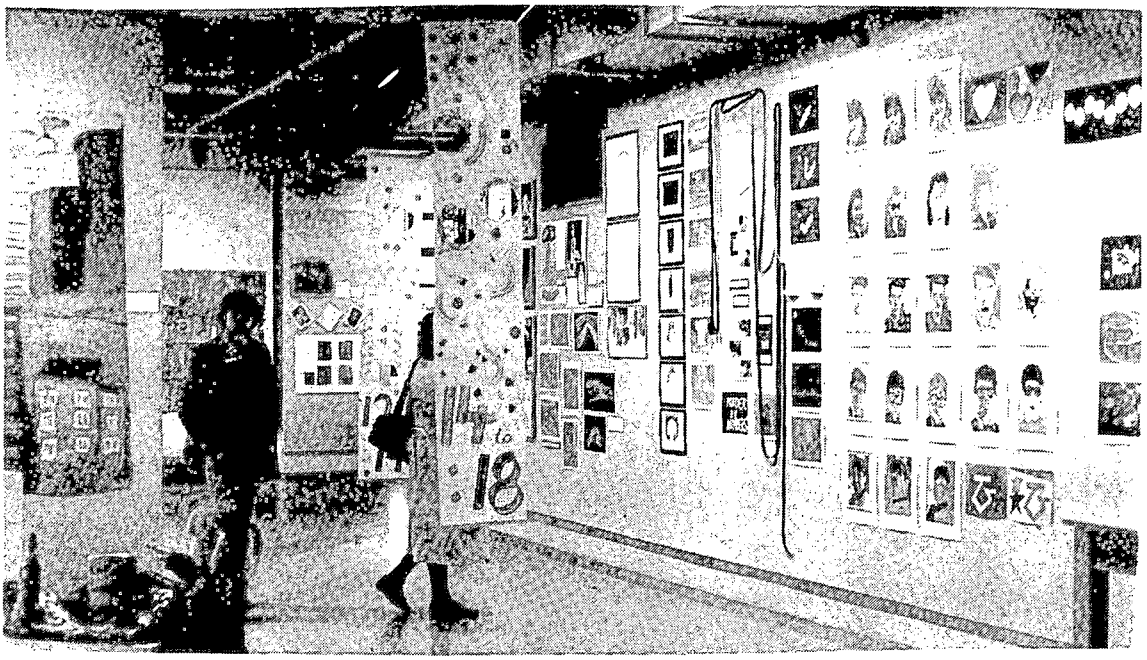


weaving a magical environment



and making up a puppet show

that was videotaped for everyone to enjoy.

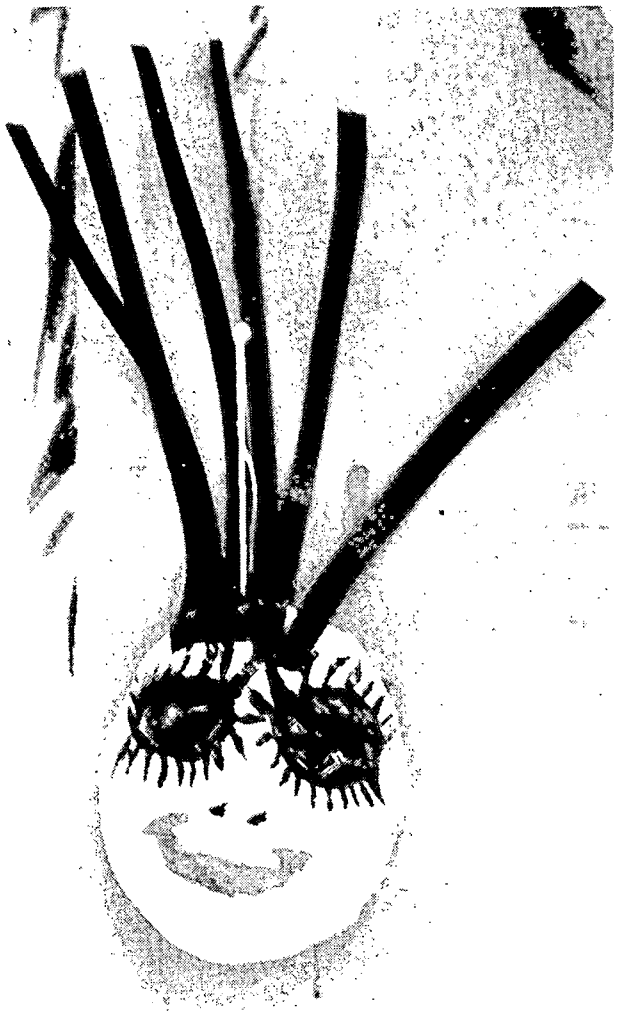


Parents were met by student teachers who explained a lesson plan or commented on the child's participation.

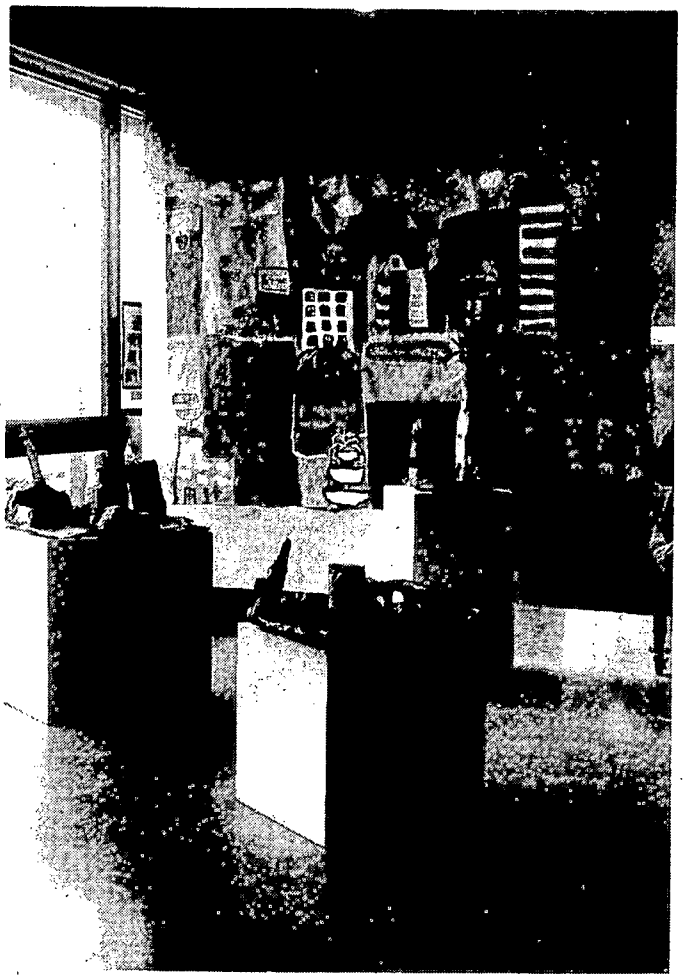
The 10-11 year group studied and enlarged a small section of a Rousseau painting.....put all the sections together.....

and worked together on a collage mural of a jungle scene.

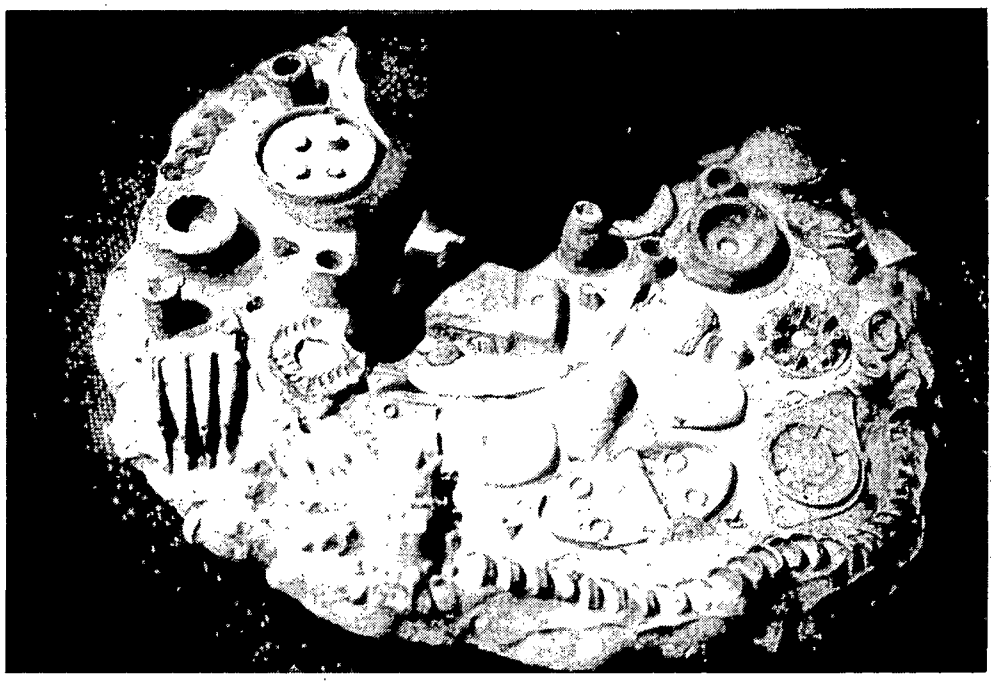
Next semester they explored the theme ALL ABOUT ME with masks in plaster and clay, with lino printing and illustrated diaries, in small colourful batiks.....



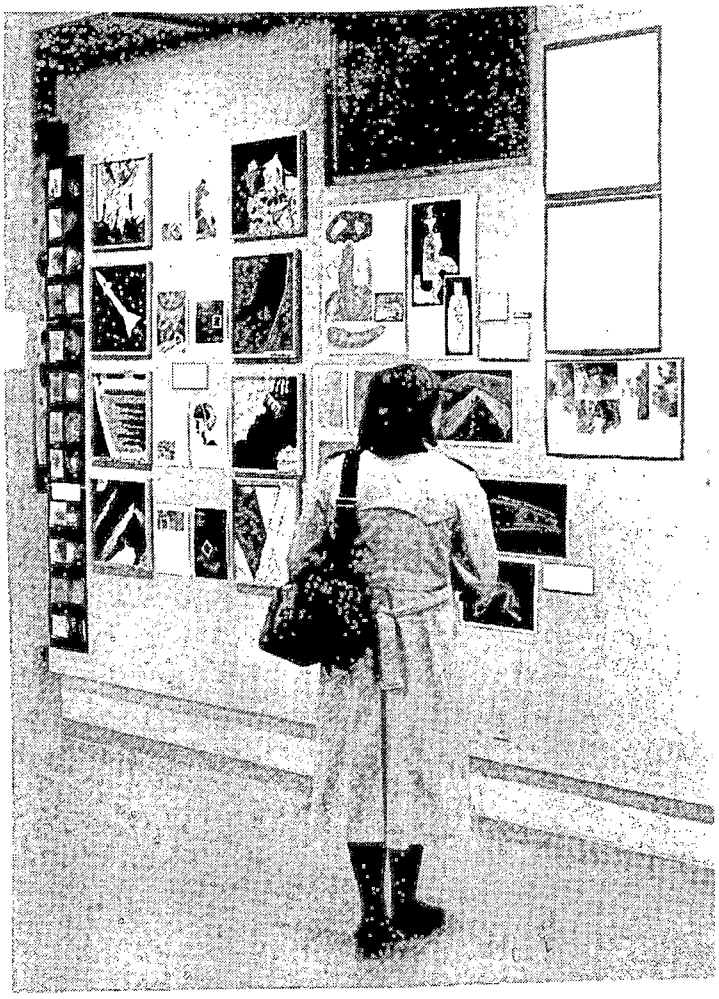
and in a large batiked banner.



The 12-14's created an imaginary city in a mural and papier mâché,

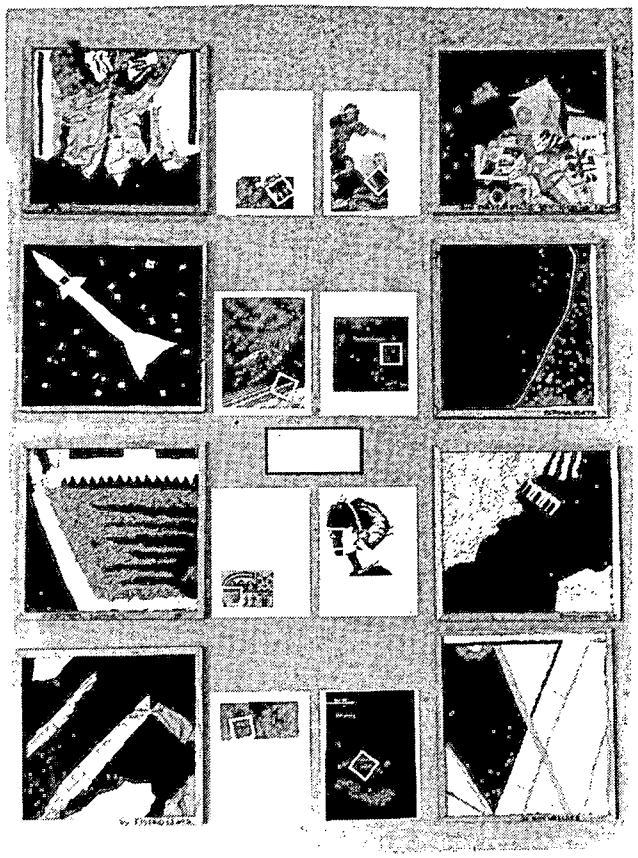


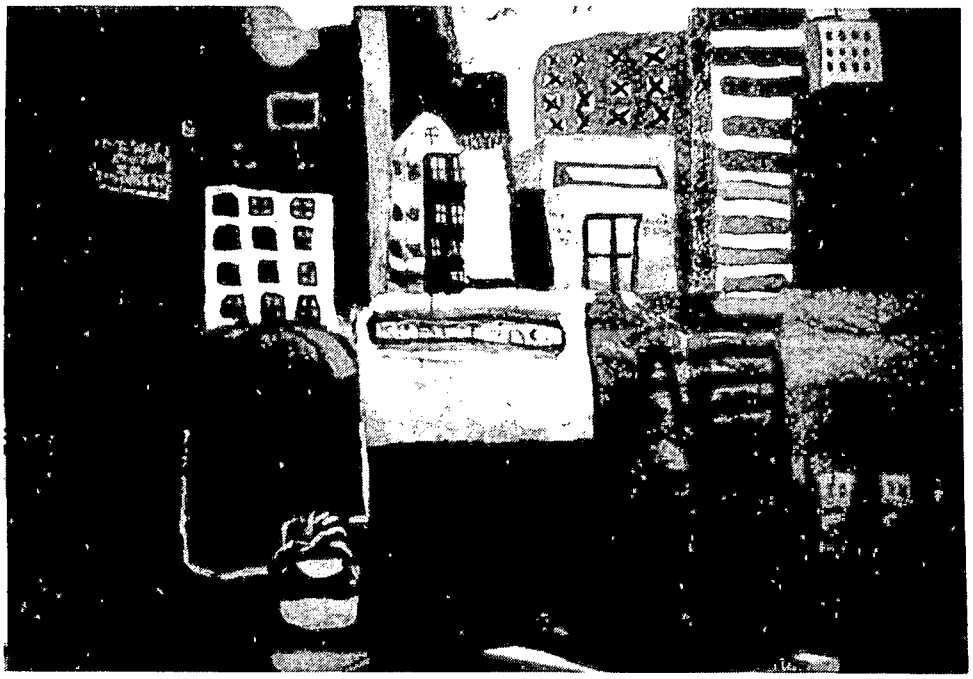
and using objects related to city life created abstract clay reliefs from which they made plaster casts.

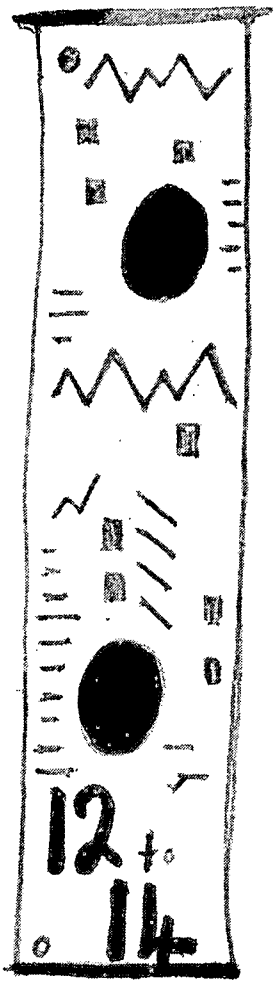


And discovered the elements of composition through line

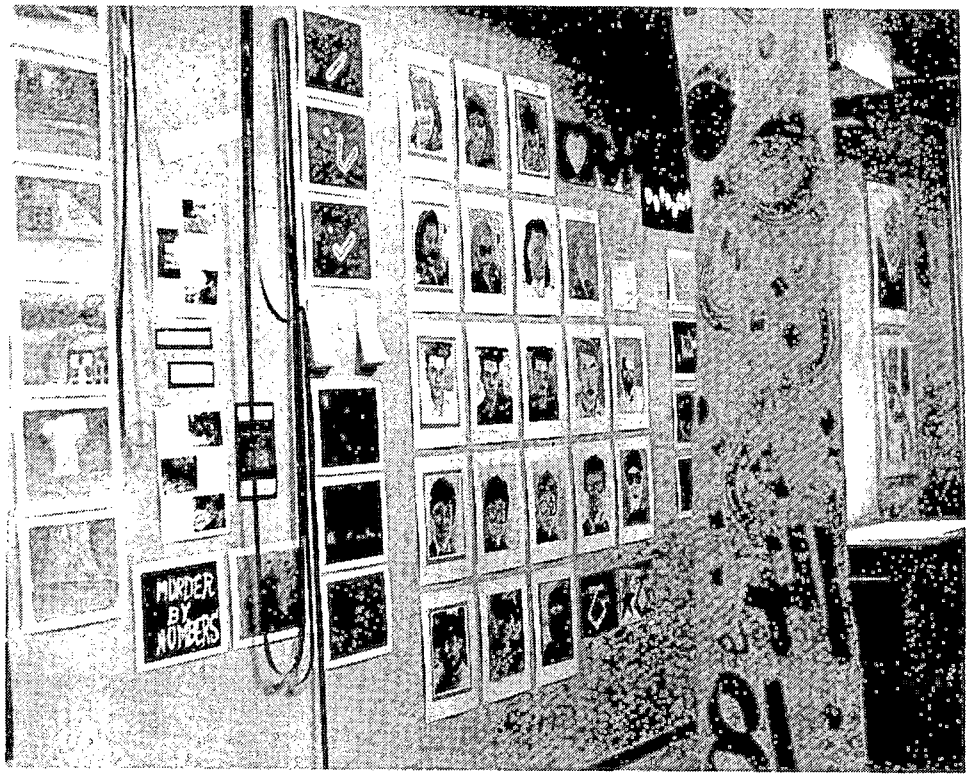
and texture.



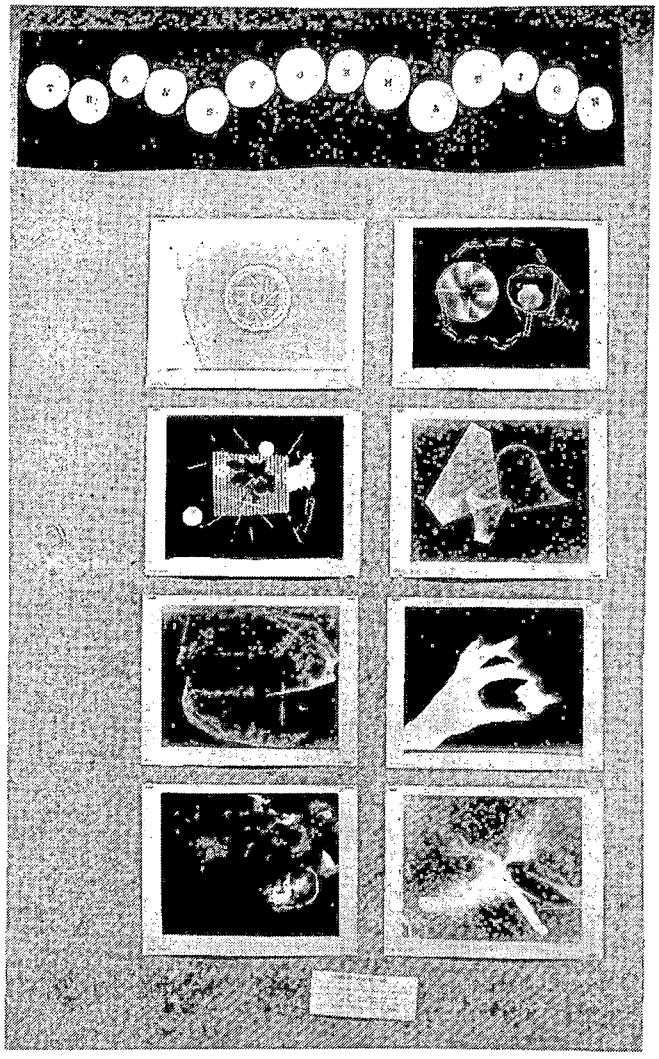




Then Dad had to carry
it home!

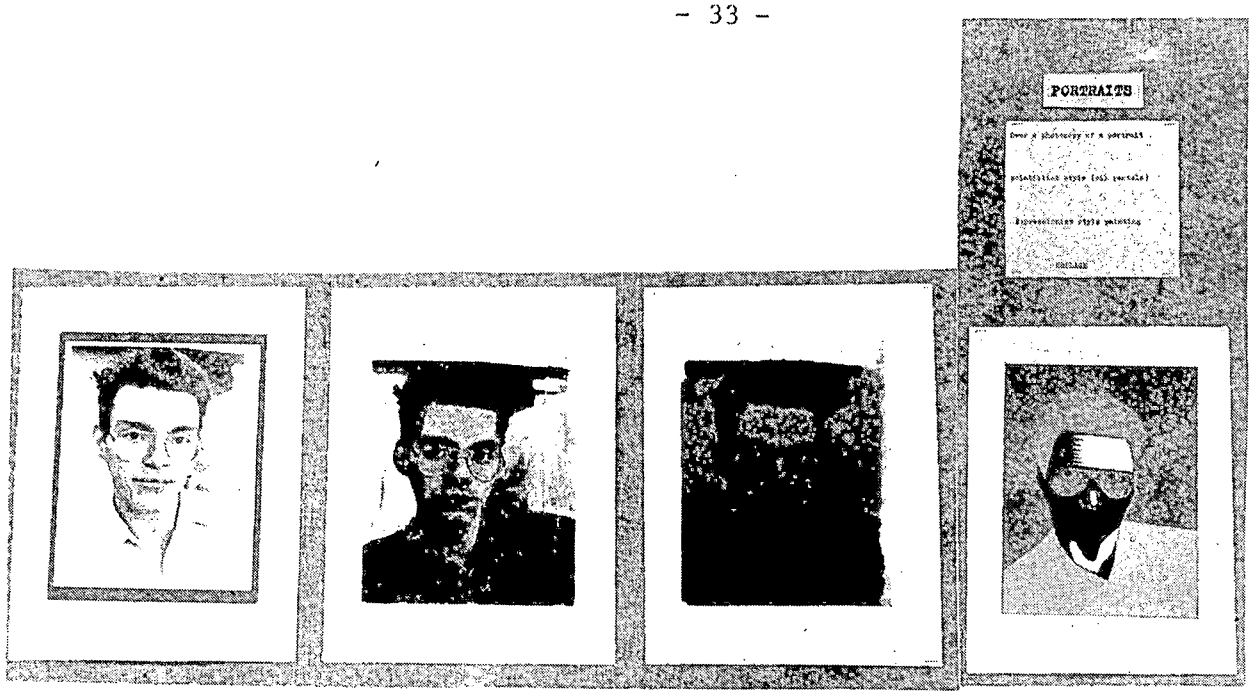


TRANSFORMATION was the theme that the 14-18 group developed through

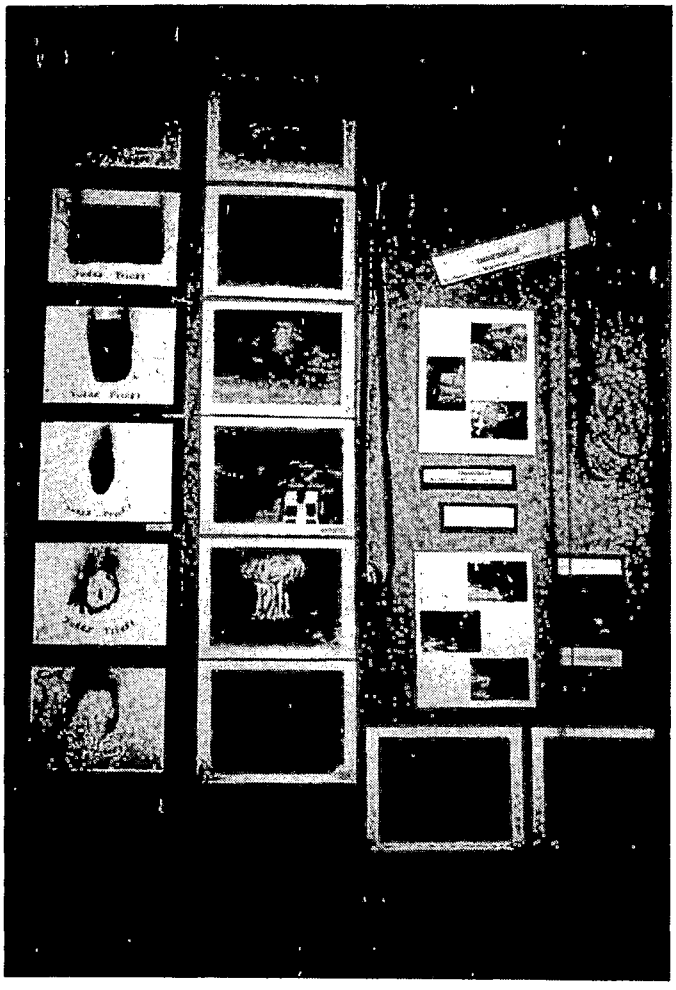


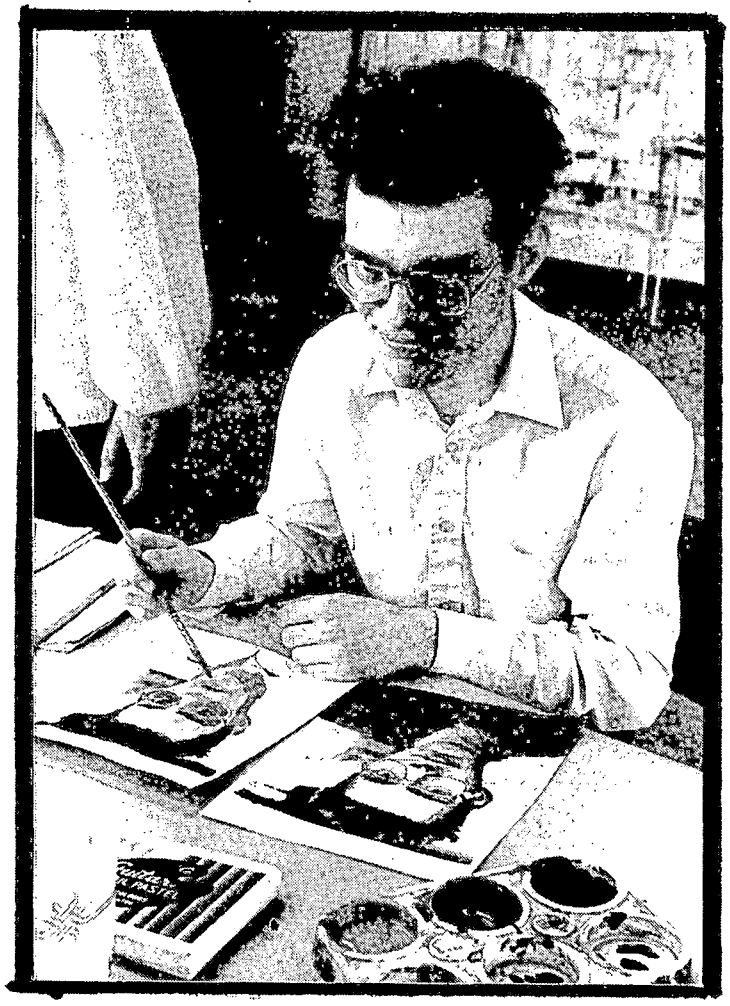
photograms

wire contours



Photocopy Pointillist style Expressionist Collage





and film animation.

IN RETROSPECT

During the seminar after the exhibition the student teachers analyzed the whole experience. Everyone felt that a celebration had taken place, the children were impressed by the presentation of their work in a gallery and had enjoyed showing it to parents and friends. They had fun! The parents had shown great interest in the documentation of the work and the programme and felt that the experience had been very valuable. Several parents had commented on the sense of achievement that each child had felt in seeing his or her work chosen for display, especially when there were siblings that excelled in other areas such as sports. Interaction between children in commenting on the work, between children and parents, and with the teachers, had been rewarding, meaningful and a happy celebration of the end of the year!

It was time however to reflect on the educational aspects of exhibiting childrens work and to really analyze what had occured.

Chris pointed out that a great deal of time and energy had gone into preparing for the exhibition. Could we not have achieved the same results with a party, or a smaller exhibition in a temporary space, or a slide and video show for the parents? This would have given more time to the discussion and examination of other areas of art education during seninars.

The response was overwhelmingly in favour of a large organized exhibition.

Claudia: "I think that the exhibition is a good idea because it is a good wrap-up to the year and it leaves you feeling elated. It leaves you with energy and excitement. It gives you the opportunity to see everyone else's work in a well set up content, and therefore gives you ideas that you had not thought about while teaching. For the kids, it is fun to see their work as a whole as every Saturday they saw a little part of what they had done. They also got to see what everyone had been doing throughout the year."

The aspect of the exhibition presenting a well-documented account of a years teaching to each of the teachers was noted by Pam: "I was amazed at what some people had done!" And several student teachers commented that even though work and ideas were presented at seminars, the exhibition provided them with a much clearer idea of what had occurred in the studios as they rarely had time to visit others during teaching time.

Pam went on to say that presenting the work to the public within the university context was important to her and she felt to the programme. She commented on the interest shown by people from all departments of Visual Arts as she was putting work up, and the fact that many were unaware that there were children in the building on Saturdays, working in the studios. "To me knowing that my own peers would look at it, not just me, that in itself is a big thing. The exhibition was one of the things that motivated me to take this course, it has so much energy."

That parents gain a better understanding of the goals of an art education programme through a well documented exhibition was noted by several teachers. Kathleen: "The parents often don't get a sense of what the child has done in terms of drama and verbalization. The richness of the whole experience is lost in small products that they take home, so the documentation was quite successful in showing that." Lorraine: "The exhibition presents the idea of what the programme is all about to parents who think that the children just come to play. A lot of parents of the 4 and 5 year olds were surprised at the quality of the work because they thought that they would just be playing games. Even with the little ones you can get basic concepts across to them which you then apply in different ways." Jackie: "A lot of people who attended the exhibition took the time to read what went into the lesson plans. It showed them that the children were not only coming out with finished art products but that there was cognitive development."

The value of selecting, mounting and exhibiting art work for the teacher, was also discussed: "That moment of reflection when you see the whole group puts it in context for you as a teacher because you see whether you might change something next year." It was noted that an exhibition gave the teacher the opportunity to evaluate how successful the lesson had been in terms of how many children had grasped the concept being presented, whether they had been given the opportunity for individual growth and whether they had understood the techniques involved. "With the total work you can see whether your theme was successful and you have time to stand back and look and evaluate it."
Marie-Claude: "When we look at the work before the exhibition we don't see it as a whole. Framed and presented together it gives a different feeling."
Jackie: "Because of the exhibition we took time to frame and present work properly. It is a reward for the children because in class they didn't have time to really look at their work. I remember when I was in High School when we finished something we took it home and put it under the bed or wherever. It was never put in a separate environment where you valued your work."

The importance of giving value to the art work was noted by Marie-Clair who said that the exhibition provoked all the teachers to carefully mount, document and consider the work. She thought it necessary to take the work out of the classroom atmosphere to provoke that extra care and observed that the work would have taken on the appearance of mere decoration if we had held a party instead of a formal exhibition.

Chris commented that the exhibiting of the childrens art classes had previously taken place in the entrance to the V.A. building rather than the gallery. Did the student teachers feel that the intimacy of a smaller space was more conducive to showing children's work than the large formal space of the gallery? Most of the students had seen previous exhibitions and were able to compare the two sites.

Siegrid: "The exhibition is important as the end of something and the students have to know how to put up an exhibition if they are going into teaching. The entrance does not give you room to do that properly. I found it cluttered before, there was so much that you could not give value to each piece."

And we considered the children:

Kathleen: "It was an experience for the kids that they can't have elsewhere. Sometimes we forget about the children in our concerns with education. I liked to see the kid's reaction because sometimes they don't say very much in class and they were so excited about discussing it with their friends. Some of their comments were so delightful that I wish we had used a tape recorder during the exhibition.....I just liked to see the children in my class grab their mother's hand, run down the hall and say:

'Mom, that's what I did!!! '

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